

ISSN : 2454-6429

Vol. III

JUNE 2017

No. 1

# EXPOSURE

THE JOURNAL OF SOCIAL SCIENCES AND HUMANITIES

(A Peer-Reviewed Journal)





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**Address:** North Chakbhabani, Brati Sangha Para; PO: Balurghat,  
Dist: Dakshin Dinajpur, Pin-733101, West Bengal, India.  
**Cover Illustration :** Syed Abdul Halim  
**Published & Printed by :** Tandrita Bhaduri at Readers Service,  
59/5A, Garfa Main Road, Kolkata-700 075, Phone : 9831542192  
Email : [readers.service@yahoo.com](mailto:readers.service@yahoo.com)



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Price : 200.00



All articles submitted to this journal are peer-reviewed and cleared for publication by anonymous referees.

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Printed and published by :  
Tandrita Bhaduri  
Readers Service  
59/5A, Garfa Main Road  
Phone : +91 9831542192  
Kolkata - 700 075  
E-mail : readersservice.kolkata@gmail.com

Cover Illustration :  
Syed Abdul Halim

Price : 200.00



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## Editorial Note

It is a great pleasure to publish the third annual issue of *Exposure: The Journal of Social Sciences and Humanities* (June 2017) with the hope to deal with high-quality and original research papers. After the successful publication and well responses of the first two issues of the journal (June 2015 & June 2016) from different corners of academia we are more inspired to carry forward new ideas and original research works in a transparent way.

There are total six critical and erudite articles from different fields of social sciences and humanities and a critical review-essay of a film. The articles touch different areas of studies for example- how *brata-kathas* can create a special homo-social space of womanhood and an alternative religiosity (by Sanjukta Chatterjee); how the ideas of revolution was reflected brilliantly in the poetic embers of Bishnu Prasad Rabha (by Debajyoti Biswas); how Community Based Disaster Risk Management can be operative as the most useful way to counter disaster in affected places (by Sumit Majumdar); how an ahistorical enquiry and inquiry can made between the binaries of 'queer' and 'non-queer' (by Abhishek Jha); how a feminist portrayal of the Lanka-princess Surpanakha can pose a symbolic challenge to counter the patriarchal discourse (by Sunita Lama); how nature serves as a major background for many writers and is more enlivened by equating its consciousness with women in the literary text like *The Collector's Wife* ( by Moitree Chakraborty). Ananya Mukherjee in her critical review article on the film *Children of War* has tried to show a diegetic relation between the historical thread of Bangladesh War of 1971 and a plot dovetailed in the trajectory of gender dynamics.

We would like to express our heartfelt thankfulness to our Advisory Committee Members and the board of referees/ review editors for guiding us in every aspect of our journey. We are thankful to the contributors for investing



their energy and time in quality writing. We are also heartily grateful to the blind-peer-review members who spent their valuable hours in reviewing the articles and helped us to discard the poorer ones. And we also thank Readers Service Press unit for their assistance. The collective efforts everybody rendered make it possible to publish the journal successfully.

We solicit the cooperation, guidance, and any wise suggestion for the future issues of the journal to make it more successful in future.

With warm regards

Tanima Dutta

Editor

Exposure: The Journal of Social Sciences and Humanities

June, 2017



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## *Of Devis and Dasis: Reading the Bratakathas of Bengal as Spaces of Marginalized Feminine Pietism*

Sanjukta Chatterjee

### **Abstract**

*Religion, being a societal construct, is an identifiable space for the institutionalised domination of the female self. The other-ed gender is barred from performing the rituals of worship of the Brahminical/Hindu deities. While the Goddesses such as Durga, Kaali and so on, whose identities have been endorsed by the male-certified religious texts such as the Puranas and Upanishads are regularly worshipped by the male priests, the so called "lesser Goddesses" prevail as symbols of benevolence in the margins of the central, male-dominated Hindu religion. Most of these Goddesses are either protectors from seasonal diseases, natural disasters or the male-identified "bane" of infertility- the issues that, in a patriarchal religious order do not demand as much importance as issues like war [e.g. Goddess Durga fighting a battle for the male Gods, for the locational control of Swargalok (heaven) against the Ashudas]. These lesser known deities have claimed worship over centuries from the womenfolk of Bengal. The methods of their worship are found in the religio-folk literature of Bengal called the Bratakathas. Interestingly, the tales/legends associated with Bratakathas glorify a woman protagonist who asserts her identity in the face of the challenges of patriarchy (either through direct intervention by the patriarchal forces or through discursive hegemonic practices) and are narratives of the*



## “Alaka Nagari”: Bishnu Prasad Rabha and the Idea of Revolution

Debajyoti Biswas

### Abstract

*Rabha is one of those rare luminaries among the political revolutionaries who had left an indelible mark in the politics of Assam without compromising his humanitarian sympathy and spirit of revolution as reflected in his work of art. His strength, as exhibited in his struggle against the British, did not wean away with the independence of India, rather it continued with more vigour to fight for the oppressed class in Assam. Although he had received very less importance in the political arena in India, and much less in the socio-cultural sphere in India, yet Rabha Divas is celebrated every year in Assam in recognition to his literary and cultural contribution. Although his songs are now practised in the Assamese cultural space as “Rabha Sangeet”, a real elucidation of his life and work has not been incorporated in the academia owing to his ideological leaning. This article is only an attempt to introduce the readers to the revolutionary zeal of Rabha that lies hidden in the silent embers of his poetic creation.*

**Keywords:** Bishnu Prasad Rabha; proletariat; French Revolution; Peasants’ movement

Bishnu Prasad Rabha had been a crusader throughout his life against the atrocities committed against mankind. Neither British Raj nor the nexus



## Community-Based Disaster Risk Management: An Inspiring Option

Sumit Majumdar

### Abstract

*Disaster Risk Mitigation and Management is considered as ancient as disaster itself. However, the evolution and mutation of the nature, variety and intensity of disasters, sliding through the timeline, have gradually transformed matching variables of Disaster Management as well. With ever growing complexity of disasters, the human race has learnt to improvise effective ways to minimize and/or neutralize the aftermaths of disasters. Community-Based Disaster Risk Management (C.D.B.R.M.) is one of such humble but ambitious measures that strives to involve and utilize the local population, traditional knowledge and crude resources to build a resilient force to counter disasters, most of which are native and unique to particular areas. C.B.D.R.M., in the arena of disaster management, is an amalgamation of popular participation, democratic decentralization and a ray of hope in Disaster Risk Mitigation and Management.*

**Keywords:** Disaster, hazard, Disaster Risk Mitigation, Community-based Disaster Risk Management, National Disaster Management Authority, National Disaster Response Force, National Institute of Disaster Management.

“Real India lives in its villages”- a statement made by the Mahatma (Mishra 101) holds true to date by the fact that 72.2 % of the entire population of India still dwell in her 0.59 million odd villages<sup>1</sup>. According to Census



## Queering Me: An En-In Query

Abhishek Jha

### Abstract

*My paper attempts an ahistoricist query concerning the ontology, mechanism, and function of the existential essence called 'queer'. I want to show that 'nonqueer' is an impossible entity through using canonical thinkers like Deleuze, Guattari, Butler and Anzaldua. I want to enquire the queerness of the so called 'nonqueer' through an existential inquiry that is both physical and metaphysical, and above all meta-physical. So in this paper theoretically I challenge the boundaries that create a political identity of 'LGBT', rather than, a boundary-less queer existence. My paper in this way attempts to mock the 'straight' tendency to make it 'queer'.*

**Key Words:** Queer, normative, LGBT, becoming, body-politics, other.

"Any identity is always driven with forces, with process, connections, movements that exceed and transform identity and that connect individuals (human and nonhuman) to each other and to worlds, in ways unforeseen by consciousness and unconnected to identity." [Elizabeth Grosz, *Architecture from the Outside*]

"TO QUEER: to deviate from expecting norm, to make strange. Example of bad word that has been turned around."<sup>1</sup>

In a fine sunny afternoon of that monsoon when I was first masturbated by the very 'normative' brotherhood it was not queer to me as the female-



## Surpanakha- The Face that was Disfigured: A Feminist Enquiry into Kavita Kane's *The Lanka Princess*

Sunita Lama

### Abstract

Anyone with a very little knowledge about the great Indian epics like Ramayana and the Mahabharata are familiar with the basic plot and the principal catalysts that caused the war in these epics- Surpanakha in Ramayana and Draupadi in Mahabharata. Both the epics deal with the humiliation of these two important women characters- in one the nose is chopped off, in the other disrobed publicly. But interestingly, Surpanakha fails to evoke sympathy unlike Draupadi. But is it correct to consider Surpanakha as a catalyst only that caused the Great War; wasn't she more than just an evil enchantress-one whose nose is cut off by Lakshman, one who is more than a sexually deviant villain as we traditionally have thought her to be. Well, Kavita Kane's *The Lanka Princess* is the right place to find these answers. Her portrayal of Surpanakha is more than the sketchy figure we meet in the traditional epic. This paper attempts to explore the feminist concerns in Kane's *Lanka's Princess* as to how Surpanakha becomes a symbol of that cultural warning to girls and women for challenging patriarchal norms in the society. She is made to carry the mark of moral inadequacy and moral dereliction in the form of that symbolic chopping of her nose and thus this paper seeks to expose the male bigotry and patriarchal double standard which were otherwise overlooked in the classical texts.



## Ecological Consciousness: Re-reading Mitra Phukan's *The Collector's Wife*

Moitree Chakraborty

### Abstract:

*Amalgamation of literature and nature is a phenomenon that has been going on since ages. Nature which forms an integral part of human civilization could not keep itself bereft from being manifested in the literary realm and as a consequence of it various theories juxtaposing both have cropped up from time immemorial. Writers beginning from William Shakespeare to Samuel Taylor Coleridge, Rabindranath Tagore to Bibhutibhushan Bandyopadhyay have left indelible imprint while depicting nature in their creations. Besides them, the writers of the north-east region of India, which itself is a storehouse of natural diversity, have successfully celebrated in the recent times, through their writings the relationship between nature and literature. Mitra Phukan, being one of the acclaimed writers of the north-eastern part through her renowned novel *The Collector's Wife* brilliantly sketched the interconnectedness between the two. It is through her protagonist Rukmini, has Phukan shown the necessity on the part of human beings to look towards nature and grasp its inherent beauty. The paper in its initial half reflects on the depiction of the theory arising out of the connection between literary activities and nature i.e., ecocriticism and its associated tenets. Later the paper delves into analysing the various works of literature related to nature and in its progression also shows how the life of Rukmini of Phukan's *The Collector's Wife* is inextricably intertwined with the ecological aspect of the place where she dwelt. The veritable*



## Emerging Identities: A Gendered Retelling of Bangladesh Liberation War in *Children of War*

Ananya Mukherjee

### Abstract

*Literature and cinema subsume ideological inferences of gender and body politics conferring a gendered narrative of displacement and dilemma. As a mode of mass consumption cinema has the power to convey multi-dimensional issues. The ambiguity lies in its discourse of presentation as the screen works in both ways while projecting an image and strategically screening (hiding) the same. In this paper, I have tried to work on the vast tapestry of filmic narrative in its relation to history. In doing so, I have taken the film *Children of War* by Mrityunjay Devvrat for its intrinsic relation with Bangladesh Liberation War of 1971. My purpose here will be to identify the diegetic relation between history and film in the trajectory of gender dynamics. This will further investigate the implications of specific editorial devices in conforming meaning and accentuate cognitive response of the spectator.*

**Keywords:** Ideology in film, diegetic, dialogic, gender dynamics, narrative, screen.

Film emerges into the tapestry of spectatorial space of interaction, creating a diegetic relation between cinema and body. This incorporates the image of an ideal spectator, offering a connection between the audience and cinema. The world of cinema intersects into the spectatorial world, confronting



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